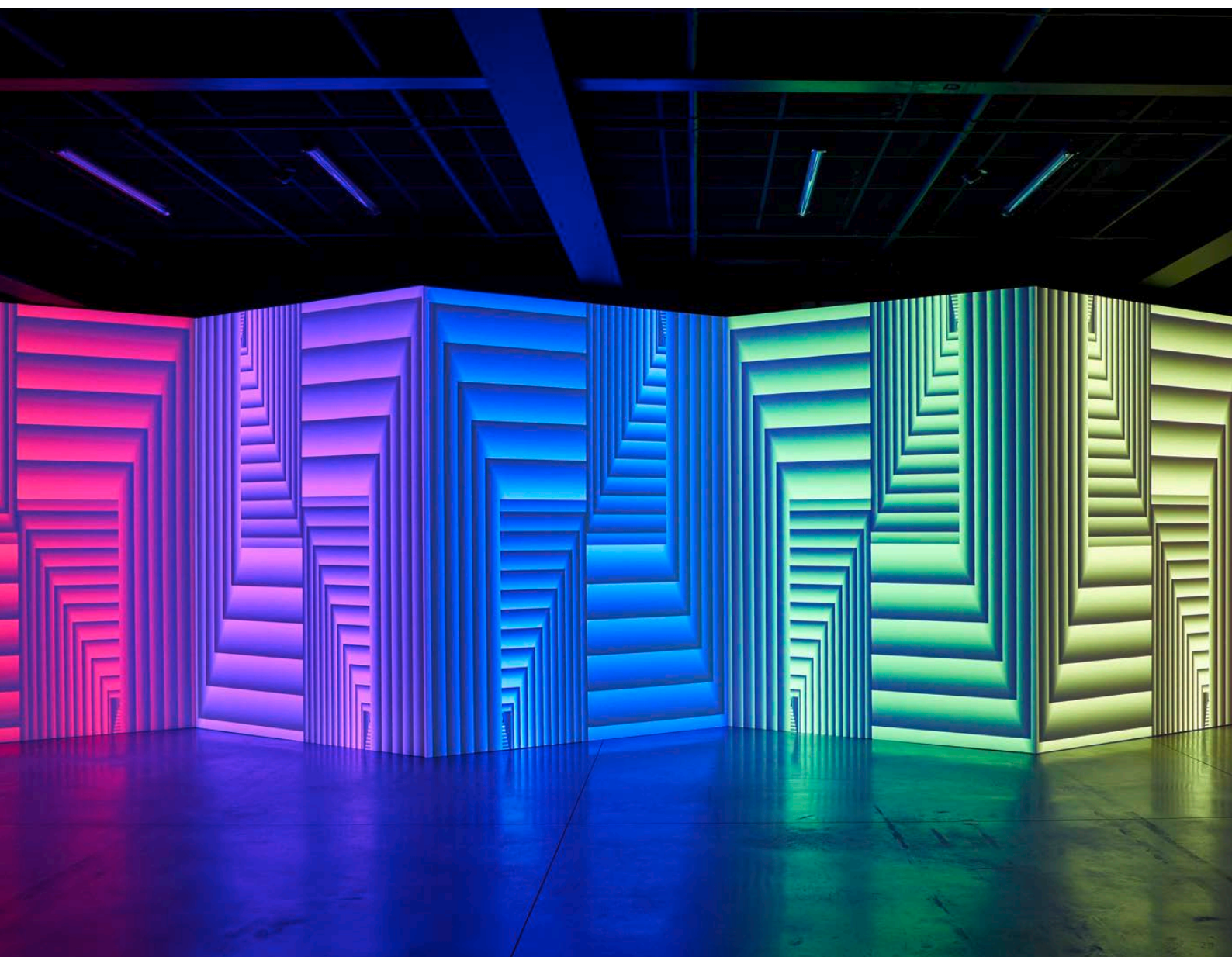


centre
de
création
contemporaine
olivier
debré

florian & michaël quistrebart zigzag

25 may - 11 november, 2019
opening 24 may, 2019, 6-9pm



summary

3 zigzag, the kaleidoscopic exhibition by the quistrebert brothers at the CCCOD

4-5 florian and michaël quistrebert : biography

4 solo shows

5 price and awards

6 centre de création contemporaine olivier debré

7-8 2019-2020 program

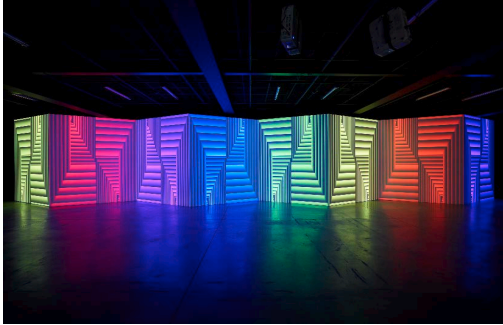
9 the CCCOD - jeu de paume partnership

10 partners and sponsors of the CCCOD

11 practical informations

12 press contacts

zigzag, the kaleidoscopic exhibition by the quistrebert brothers at the CCC OD



«TUNNEL», 2019, installation video HD (détail).
© Florian et Michaël Quistrebert

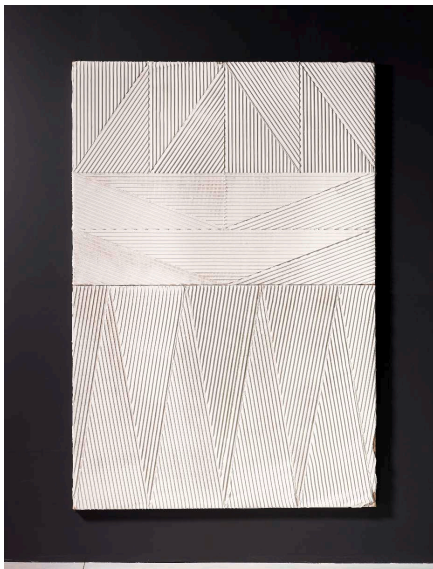
Through this new presentation the public can discover the latest pictorial researches carried out by the Quistrebert brothers since their landmark exhibition at the Palais de Tokyo in Paris in 2016.

Composed of works produced specifically for the CCC OD, it is in line with their singular approach which consists of playing on multiple visual processes associated with disconcerting material effects. They create a form of «hyper-painting» by exploiting and developing the fundamentals of classical painting. Light, format, matter, movement and perception are pushed to their climax.

The monumental video installation that unfolds in zigzag in the exhibition evokes a breakthrough in an endless tunnel with a tortuous and hypnotic path. It produces an imbalance: the forms undulate and push our bodies in a vertiginous fall within a long moving chart with saturated optical effects.

In resonance, a series of white monochromes describes variations on patterns of lines and sharp angles streaked in a thick paste. They recall with their gestures both the zen sweeps of the Japanese gardens and the spiritual fullness born of the perfect gesture but also the prosaic movements of seaming the tiler.

The iconoclastic approach of Florian and Michael Quistrebert resides in this tension between mystic-hypnotic vibration and aesthetics of construction site. They implement precision and gigantism, contemplation and visual violence to create a world of sensitivity to each of their exposure.



Rake Painting 5, 2016, modeling paste sur toile de jute
sur panneau de bois © Florian et Michaël Quistrebert

interview with the artists

by élodie stroecken, exhibition officer at the CCC OD
april 2019 - nantes (france)

You are engaged in a process of artist researchers, explorers of painting, experimenters. If we take a retrospective look at your entire production, we realize that your paintings are not similar to each other, as far as the techniques are very diverse. Yet, you manage to «make a signature»: one always recognizes a work of the Quistrebert.

According to Pierre Soulages, 'It's what I do that teaches me what I'm looking for.' Even if we are conceptual artists, painting is experimental work in the studio. You cannot predict what will happen.

We want to continually cross-breed ideas, concepts and materials through the intersection or interplay of energies. On a conceptual level, we want to combine all that pertains to construction and public works, 'non-fine arts,' with something mystical. This is often harnessed in a number of forms. For videos we use very digital content. Nothing is captured outside, nothing is filmed; nothing is analogue. We want these videos to become physical. They are viewed with the stomach, body...and of course eyes. Optic art is viewed with the stomach. We want a mystical phenomenon, a trance, to be produced through this 'seasickness'.

When you designed this project for the black gallery at the CCC OD, was it obvious to you from the beginning that your video could not be projected onto a conventional, flat wall? Your projections often have an architectural component or dimension. Sometimes on a structure built specifically, sometimes in the corner of two walls.

It has to look a bit like 'putting your foot in it' in relation to the space. For it not to necessarily go well together, like a thick black line on a white sheet of paper. From the outset for the CCC OD we wanted to project the videos on formats that would be equivalent to paintings, but in the space. In the end we found it really annoying. Literally. Afterwards, we tried using two pre-existing walls. But that didn't work. On balance, you really need to plan to work with the wall for the projection to work, an offset structure in the space. In short, don't do it naively and deal with the projection surface as such.

A long flat 20 m wall would not perhaps have been enough to create the desired effect. Did you distort or highlight it to make it look like a screen?

It was more about not seeing everything at the same time. Here, what we hope is that you will have the impression of being able to see everything at the same time. But it will be just an impression as it would be impossible to see the entire screening at a glance. And it will add to making visitors feeling inwardly nervous.

We also didn't want to go too far, not to engage in researching, for example, the effects of material for the video. We conducted tests and conceptually the quality was poor. We wanted a video like a sort of painting, that would be recognisable – a Josef Albers, or Vasarely, for example, – but that you could never capture or contain, that would give the impression that you're seeing 24 frames per second. We've worked on this idea for a long time: to produce this type of painting that is often devised using the golden ratio. They are there to be aesthetically pleasing to the eye. What we do consists of going from one work designed to be pleasing to the eye to something that becomes too much and shifts to the other side. A form of disgust.

Broadly speaking, what is your relationship with the history of painting, video and abstraction?

When what you paint resembles lyrical abstraction or something from the Zero art movement, you consider it to be a tool. Reference to this painting genre can be counterbalanced by something else. Lyrical abstraction is something that is easily identified and identifiable. When we use it we exaggerate it. We make a caricature of it and we select it - not ironically because that has a pejorative notion - but rather as a euphemism. Saying something to convey the opposite. It's a bit like sometimes dressing like 'Les Deschiens'!

When we started out as artists the relational aesthetics dominated. So, for us, highlighting this kind of painting is made on purpose. It's like wearing yellow and brown. You also experience a wicked sense of pleasure from doing things that already exist and making them even bolder. Doing something even more classical than classical art as such.

Are the monochrome paintings hanging opposite there to 'calm things down'?

Not necessarily...let's say that they balance things out. There is very much the idea of intersection and balance in the exhibition.

Every time you're invited to exhibit your art in a place, for you, it's about creating an area of sensation.

Yes, in the sensitive sense of the term. We don't want to create by any means a 'sensation' exhibition, even if our form may sometimes be characterised as 'sensational'.

How did you approach this space, distinguished by its black walls and no opening to the outside, a large 500m² 'black box' of sorts?

We immediately thought about producing white paintings. Then the exhibition gradually came together like a puzzle. What makes it interesting is getting it wrong many times before finding something that makes sense. Everything we have put forward here is new. We wanted something between 'holidays and solemnity'. The diptychs are either representations of churches or nautical views.

What emphasises this solemn side is the silence in the black gallery whereas these works generate a lot of noise in our heads, eyes and brains. Have you ever put your videos to music?

The videos are in fact already musical. They provide visual music, often composed like Hans Richter or Oskar Fischinger. There was no sound, but this one was adapted through forms creating a kind of visual opera. This doesn't exclude us from working with musicians one day. Good musicians. This 'musical score' dimension is new. We want simplicity. Primary colours. Here we figure out combinations with the reasoning behind A + B, etc. Like Sol LeWitt.

But even if the plan is binary, the exhibition cannot be summed up as that. We want this exhibition to be simple, comprehensible but at the same time for it not to be obvious. Something that's not enjoyable on the one hand but that is enjoyable on the other.

I have the impression that it'll be like being in a recording studio: a device that muffles sound; a sort of anechoic chamber.

This simplicity is a true evolution in your practice . Do you believe that you will one day return to colored, synthetic, artificial works of sorts? Paintings like car bodies?

I don't know...we did that...but for the time being we don't want to do that anymore. In any case it's no longer a priority.

Do you feel that you've moved onto something else?

We always want to develop a hybrid painting ... but differently. With other percepts.

The title here is really basic. Not really in the spirit of your previous exhibition titles, immersing us in a narrative, inventing fictional characters. This, in comparison, is quite direct.

Yes, that's true. But ultimately, this very simple title suits this exhibition perfectly for us in the sense that we wanted to emphasise simplicity (on the surface in any case). We chose something very upfront. And there is an optical, geometric and abstract painting side to it. It's also a reference to our zigzag thinking. And then it's a nod to Eddy Mitchell's album called Zig-Zag (but that remains between us). He made it before becoming a star and he'd just left Les Chaussettes Noires. He said 'my career is full of ups and downs. Successes and sometimes forgetfulness' (laughter). This is not the reason for this title but we can not deny that it is part of our culture.

florian and michaël quistrebert

born in 1982 and 1976,
live and work in the hague and paris



The two brothers Florian and Michaël Quistrebert have been painting together since 2007. Their paintings and videos play on many visual effects that they combine with curious material effects (impasto, swellings, cavities, etc.).

More than just a simple revival of a repertoire of abstract creativity, their work as a duo has a surprising resonance with the current development of simulation technology. Florian and Michaël Quistrebert are graduates of the Ecole des Beaux-Arts, Nates and were nominated for the Prix Marcel Duchamp in 2014.

Galerie Crèvecoeur (Paris-Marseille) represents Florian and Michaël Quistrebert.

solo shows

2019

«Zigzag», Centre de création contemporaine Olivier Debré (ccc od), Tours, France
313, Art Projects, Seoul, South Korea

2018

«Tie Dye High», galerie Crèvecoeur, Paris, France

2016

«The Light of the Light», Palais de Tokyo, Paris, France
«Sweat Leaf», galerie Juliette Jongma, Amsterdam, Netherlands

2015

«Hyperdelia», galerie Crèvecoeur, Paris, France
«Visions of Void», Dundee Contemporary Arts, Dundee, Scotland

2014

Prix Marcel Duchamp, FIAC, Paris, France
Art Basel Miami Beach, Positions, galerie Juliette Jongma, Miami, United States
«Voyagers Go Overlight», Leto galerie, Warsaw, Poland

2013

«God 2.0», Juliette Jongma galerie, Amsterdam, Netherlands
«Late Nights & Early Mornings», duo show with Edward C Thomson, Kunstraum, London ,
United Kingdom

2012

«Laure et Jane Dumond», galerie Crèvecoeur, Paris, France
«Amnesic CisenmA», Ellen de Bruijne Projects, Dolores, Amsterdam, Netherlands

2011

«Undisciplined Oscillator», duo show avec Amy Yoes - Galerie Stadtpark, Krems, Austria
Artissima, New Entries, galerie Crèvecoeur, Turin, Italy
«The Furthest Point», Car projects, Bologna, Italy

2010

«Mary-u-wanna», galerie Crèvecoeur, Paris, France
«Brothers of the Shadow», Enjoy Enterprises, New York, United States
«The Eight Sphere», Zoo galerie, Nantes, France
«Ex Futuro», Domaine Départemental de Chamarande, France

2009

«Ice in the Sun», Carol Jazzar galerie with the partnership with the Consulat français, Miami, United States
«Maxima Mystica», Le Printemps de Septembre, Fondation Espace Ecureuil, Toulouse, France

2008

«The Birth of a Psychic Heart, The Calm Before & the Calm Beyond, High on the Hill, The Pleasant Appearance, Spinging from the Swamp, The Death of the Dead-killers...», galerie Crèvecoeur, Paris, France
«Abstract Lady Guardian», 40Mcube, Rennes, France

2007

«Shades From the Breath of Hell», Diesel Denim Gallery, New York, United States
«Fried Face Stories», Musée des Beaux-Arts de Nantes, Nantes, France

2006

«The Girl of Independent Meaning», galerie Caballero, Nantes, France

2004

«A Riff of Eternity», Glasgow project room, Glasgow, Scotland

price and awards

2018

World Masters of Projection Mapping Award, Amsterdam, Netherlands

2017

NNG award 2017, Art Rotterdam, Netherlands



2017

Order for the CitizenM Gare de Lyon hotel, Paris. Facade design

centre
de
création
contemporaine
olivier
debré

centre de création contemporaine olivier debré



ccc od, Tours, 2016 © B. Fougeirol

The centre de création contemporaine olivier debré (ccc od) is an outstanding, internationally recognised cultural venue in the historic heart of Tours.

The ccc od boasts three exhibitions areas, two auditoriums, a café/restaurant and a bookshop in a 4 500 m² building designed by the architects Aire Mateus. Each exhibition includes tailored services for the public, children and adults alike, as well as conferences, meetings and various cultural events.

The ccc od received a donation of works by the artist Olivier Debré. Accommodating and historic collection within a contemporary art centre provides a unique source of wealth, enabling links to be established between past and present artistic creations.

The art centre is presently at a strategic crossroads in the town of Tours. Right in the middle of the Porte de Loire district, it is at the junction of three groups of buildings: those dating from the reconstruction that look place in the 1950s and was orchestrated by the architect Pierre Patout, the historical centre that is very typical of the Loire region, and the renovation of the entrance to the town, of which it is the first achievement.

The ccc od represents a cornerstone of an amazing artistic journey. As soon as you get of the TGV designed by Roger Tallon, one of the finest buildings undertaken by Jean Nouvel looms before visitors. Take a few stops on the tramway, adorned along its 15 km route by Daniel Buren, to the sleek and elegant building.

jardin
françois 1^{er}
37000
tours

+33(0)2 47 66 50 00
contact@cccod.fr
www.cccod.fr

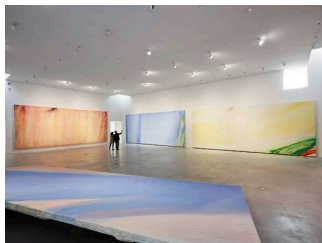
2019-2020 programme



alicja kwade // the resting thought
2nd february - 1st september 2019
nave

The young artist of Polish origin ends with « The Resting Thought » to a monumental proposal on the scale of the Nave of the art center. This poetic and philosophical sculpture engages our bodies. In a labyrinth composed of concrete walls, mirrors, empty metal frames and sculptures, the spectator is invited to participate in the artist's questions.

As part of the event « Viva Leonardo da Vinci ! 500 ans de Renaissance(s) en Région Centre Val-de-Loire »



les nymphéas d'olivier debré
until the end of 2019
white gallery

An obvious nod to a series of very large paintings by Claude Monet, this exhibition suggests embracing Olivier Debré's work through the question of the format. More than simply being inspired by the natural surroundings, the artist's large formats assume complete immersion in a mental and colourful pictorial landscape.

New display from 29.06.2019 Additional works will enhance the exhibition during 2019. With this new display, the graphic strength of the works on paper comes face-to-face with the colourful expanses of the monumental canvases from the donation.



fabien mérelle // abri, pierre, bois, encre, papier
30th march - 22nd september, 2019
galleries

Fabien Mérelle's drawings depict an incredible universe interwoven with personal mythologies. These elaborately constructed black ink reveries nevertheless represent a cutting realism that stands out from the white background. This is the first time that the artist has exhibited in Tours where he has lived since 2009.



maurizio nannucci // listen to your eyes
from september 7, 2018
front of the CCC OD

Borrowed from the national collections (CNAP), «Listen to your eyes» is a work by the Italian artist Maurizio Nannucci. The malicious injunction «Listen to your eyes!», written in neon tubes and visible on the roof of the art center, hovers over the city at dusk. The work interacts with the building of the CCC OD, iconic element of the Reconstruction of Tours, magnified by the intervention of the architects Aires Mateus.



art & language // ten posters. illustrations for art & language
10 mai - 11 novembre 2019
transparent galleries

Art & Language is a collective of conceptual artists created in 1967 in Great Britain that develops a reflection on the very different forms that the work of art can take.

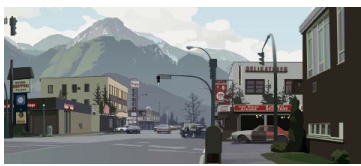
This new exhibition is the continuation of a collaboration begun in 2017 between the CCC OD and the Château de Montsoreau - Musée d'Art Contemporain.

It presents for the first time in the form of posters a series of works of Art & Language that recently joined the collection of the Château de Montsoreau, which has the largest fund of works of Art & Language in the world.



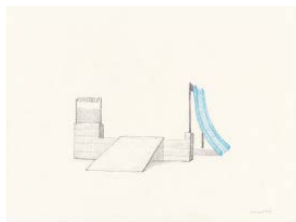
nikolas chasser skilbeck // my mind is going
22nd june - 22nd september, 2019
black auditorium

Nikolas Chasser Skilbeck is a video artist born in 1985, who lives and works in Tours. His singular gaze dives us into a pictorial world, poetic and peculiarr at the same time. Through various technical processes and with a strong inspiration from art history and cinema, his videos appeal to the viewer's sensations, leaving him between peace and worry. After having exhibited his work at the Château de Tours in 2018, the artist is invited to present an unreleased at the CCC OD.



alain bublex // solo show
since the 4th october 2019
nave

Since the start of the 1990s Alain Bublex has produced arborescent projects that blend fiction and reality and transform, in a utopian but always credible way, the city, architecture and landscape. He will transform the Nave with a large, site-specific installation that adopts the codes of film sets. The public will be immersed in an ambitious cinematic world combining real objects and animated images.



massinissa selmani // exposition personnelle
8 novembre 2019 - 26 janvier 2020

The artist works from political and social newspapers to create absurd stagings. Inspired by documentaries, stagings and narration, Massinissa Selmani focuses on the encounter of these mediums, often contradictory, and on the trimming, to insist on the way the actuality is made up.

Back from travelling...



fabien verschaere // solo show
end of 2019
galleries

For this solo exhibition, Fabien Verschaere will present a novel production resulting from his residency, immersed in South Korea, a place steeped in legend. It is his second invitation to the CCC OD.



mathieu dufois // restitution of residence
early 2020
galleries

In 2018, the CCC OD began a residency programme with the Fayoum Art Center, located in the heart of the village of Tunis in the Fayoum oasis in Egypt, and the artist Mathieu Dufois. The Fayoum Art Center is a non-profit organisation founded by the Egyptian artist Mohamed Abla and dedicated to connecting local, regional and international artists through artistic creation.

Mathieu Dufois in partnership with the Institut Français d'Égypte and the Fayoum Art Center.

also...



OFF-SITE
signs // touring group exhibition
with olivier debré, massinissa selmani, fabien méréelle and mathieu dufois
2019

With the notion of a turnkey exhibition bringing together ten or so works, the CCC OD proposes a reflection on contemporary drawing, a currently very dynamic field of creation, to twenty-two villages in Tours Métropole. This dissemination project is based on a dialogue established between ink on paper from the Debré Donation, preserved at the CCC OD, and graphic works commissioned from three local artists.

the CCC OD - jeu de paume partnership

Since 2010, the CCC OD has developed a partnership with the Jeu de Paume-Château de Tours, to achieve its education initiatives. Since 2010, the Jeu de Paume has presented exhibitions with a patrimonial character at the Château de Tours, promoting the historic collections and archives of 20th century photographers, donations but also public as well as private collections.

In the framework of this partnership between the CCC OD and the Jeu de Paume, three missions were defined :

To blend audiences : an' images and visual art's programme is proposed by the CCC OD and the Jeu de Paume-Château de Tours in connection with educational and sociocultural partners, to share and compare points of view on exhibitions proposed by the two art centres, and therefore support the public in their discovery.

To teach young audiences about images : in cooperation with the Directorate of the Departmental National Education Services of Indre-et-Loire, CCC OD public services and the Jeu de Paume educational services provide several actions for school groups and teachers : academic discussions for teachers, historical records, partnership and class projects, tours and activities for pupils. Extracurricular activities are also included in these proposals.

Training in mediation : the city of Tours, François-Rabelais University, Jeu de Paume-Château de Tours and the CCC OD are working in tandem to implement a team of speakers dedicated to the CCC OD and the Château de Tours exhibitions. This partnership enables the delivery of a programme dedicated to passing down the history of photography and visual arts in Tours. Each year, several students from the François-Rabelais University participate in this professional training covered by the CCC OD, the Jeu de Paume and a teacher from the university.

to see at the jeu de paume - château de tours : «the art of poise : andré kertész», from 25 june to 27 october 2019



The exhibition «The Art of Poise : André Kertész» is dedicated to the Hungarian-born photographer naturalized American (1894-1985), from the early days in Hungary and the blossoming of his talent in France to the years of isolation in New York and then international fame. A key figure of the Parisian art scene during the inter war period, André Kertész, whose career spanned over seventy years, is today acknowledged as one of the most influential photographers of the 20th century. This retrospective exhibition of a hundred prints recounts the link that Kertész has woven throughout his life between photography and publishing.

This exhibition is co-produced by the Jeu de Paume and the Médiathèque of Architecture and Heritage, in collaboration with the city of Tours.

more informations on : www.jeudepaume.org

partners and patrons of the CCC OD

cultural and educative partners

JEU DE PAUME

val de loire
mission patrimoine mondial



VIVA
Leonardo
Da Vinci!
2019
500 ANS DE
RENAISSANCE(S)
EN CENTRE-VAL DE LOIRE



INSTITUT
FRANÇAIS



the patrons in 2019



filbleu

un réseau géré par
Keolis
Tours



Mediacorp
créateur de visites



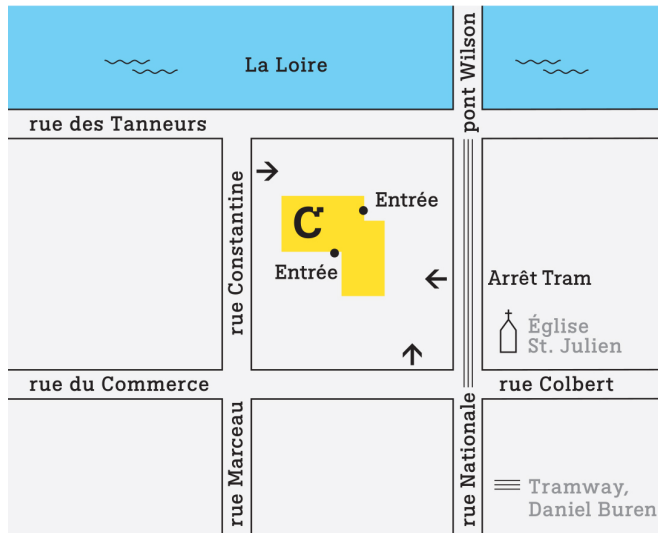
apvl
ingénierie

JCDecaux

imageimages

signetis

practical informations



getting here

Jardin François 1er
37000 Tours
T +33 (0)2 47 66 50 00
F +33(0)2 47 61 60 24
contact@ccc.od.fr

train station 70 minutes from Paris by TGV train
by motorway A10, exit Tours Centre

facilities

bike park

car parking spaces Porte de Loire, place of the Résistance and street of the Commerce
on-site amenities available : lifts, magnetic induction loop, disabled toilets, pushchair parking, baby change area, wheelchairs

free access

restaurant : contemporary coffee

Julie and Thomas welcome you throughout the day to enjoy their cuisine which is healthy and tasty. Come and discover our simple, creative menu taking its inspiration from the CCC OD's spirit.

the bookshop

The publisher Bookstorming-Paris proposes a broad choice of book specialized in art, architecture and design.

opening hours

summer season (20th may - 16th sept)
tuesday - sunday from 11am to 7pm
late night thursday until 9pm

entry fees

4 € (reduced price)
7 € (full price)
9 € (with multimedia guide)
free access under 18

CCC OD LEPASS

unlimited access to exhibitions and events valid for 1 year
27 € single pass
45 € duo pass
12 € for students / 7€ PCE

The CCC OD is a cultural equipment of Tours Métropole Val de Loire.
Its achievement was made possible thanks to the State and territorial collectivities support.



centre
de
création
contemporaine
olivier
debré

press contact

Charlotte Manceau
CCC OD

c.manceau@cccod.fr
02 47 70 23 22